krak

CKUT 90.3 FM/
RADIO MCGILL
PROGRAMME GUIDE
FEBRUARY 1988
Vol. 2 No.4

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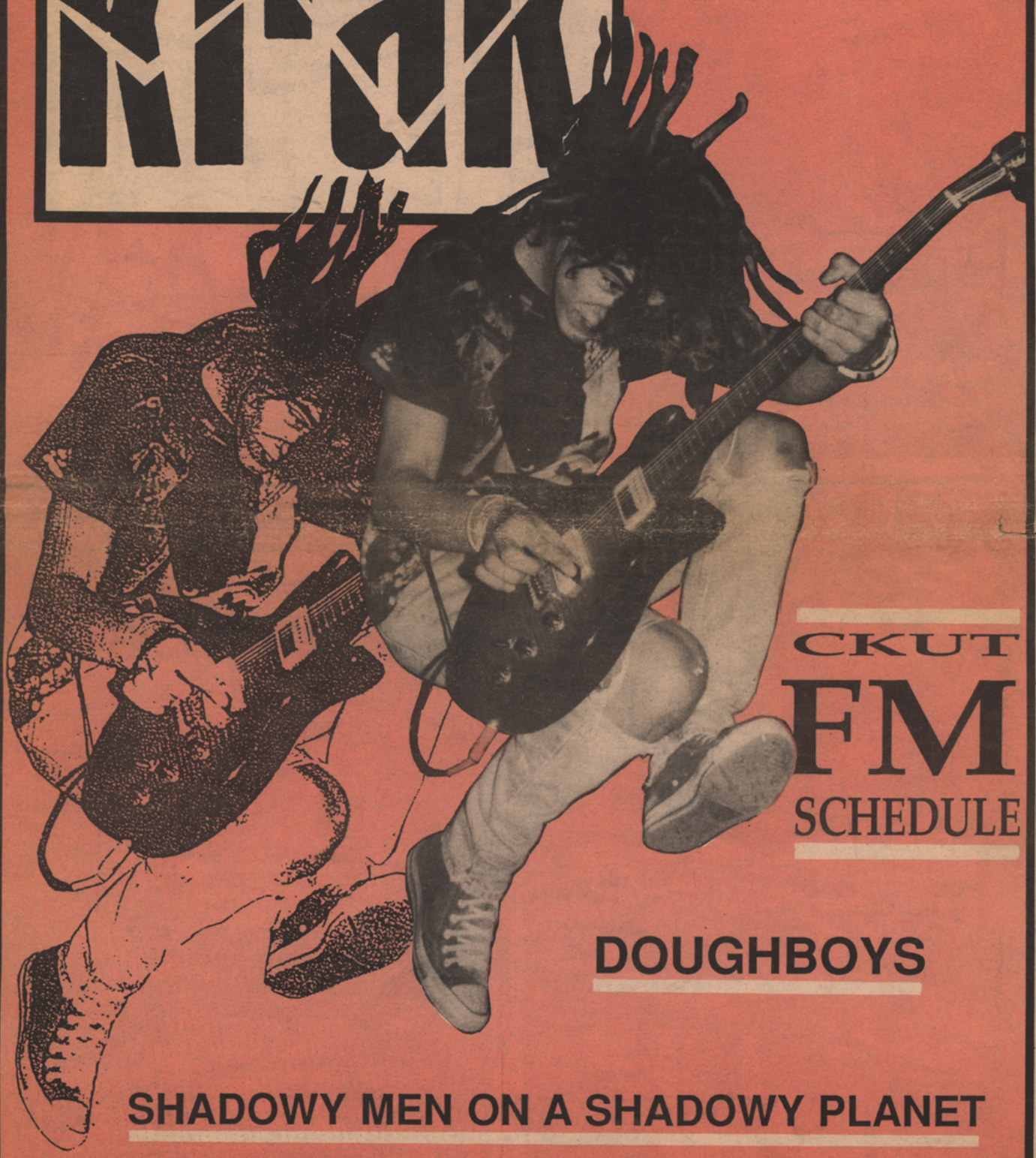

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STATION 10

February

10 - Hex
11 - Thirteen 10
12 - Silent Knowledge
13,14- Pale Descendants (from Ottawa)
15,16- Savage Garden
17 - Gabriel Rose
18,19- Red Tape
20,21- Degrees of Freedom
22,23- Crystal
24 - Autumn Walk
25 - I Didn't Know I Had It
26,27- Bokomaru
28 - Dream Landscape
29 - Bite

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Cover: John Kastner (Doughboys)
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Thanks to the McGill Daily.

SEE—KAY—YOU—TEE

Talk about bad timing.

When we got the okay from the Department Of Communications to flip the switch to FM, the previous issue of **KRAK** (Nov. 87) was sitting at the printers, and the presses were rolling. Why was that bad timing? Well if you recall, the editorial (if you ever bother to read them) stated that we weren't sure when the station was officially going on air. So the issue came out, with that statement, and we were four days away from going on air. Oh well...

Most of you know by now (don't you?) that CKUT/Radio McGill has been on the FM airwaves at 90.3 for a little more than two months now, so no need for any special announcements. What I *can* tell you is what it's been like since then. Busy. Very busy. The first week of broadcast just about broke down our phone system , as crazed executives scrambled around in order to answer all the calls. And you known what? Thanks. Thanks a lot. In many ways it made all the hard work of the previous seven months worth it. Calls of appreciation, questions, and just "what the hell is this?", from all over the island, desperate Dj's trying to keep up with all the incoming requests and so on, yup...quite a change from cable! Thanks to all those who called, and feel free to do so in the future.

Some people still seem unsure of what exact role CKUT is playing in this city. We are a community/ campus radio station offering an alternative to what general radio is offering: music, which is quite diverse, from Bach to Black Flag, Coltrane to Condition, Marley to Meat Puppets, community and spoken word programming, allowing different groups to air thier ideas and views, sports, news and public affairs programs. I urge you to take a look at the programming schedule included in this issue (hell, pin it on your fridge with an SNFU fridge magnet if you have to!) to find out when certain things are on. And please let us know your likes and dislikes, either through a letter or a phone call. The feedback would be most appreciated. Perhaps the lift-off was a little rough, but with time, the ride should be smooth . . . with some help from you.

In its efforts to aid the local community, CKUT(pronounced SEE-KAY-YOU-TEE, thank you very much!) has been involved in promoting local music, ie: presenting the Psyche-Fest, the Voodoo BBQ, sunday nights at the American Rock Cafe, various other shows including a lot of work (and more to come) with Les Foufounnes Electriques. The reason for all this involvment is, yes, it gets our name around, but more importantly, we hope that the audience we're reaching will get a little more enthused and go out and support local shows and events. Too many times you see the same faces at all the shows, which is great, but we hope to encourage more individuals to do the same. After all, in a city which released over twenty-three pieces of indie vinyl in one year, an impressive amount in itself, there should be plenty of variety to satisfy everyone's taste. In the future, we hope to get involved in arts and poetry festivals such as Ultimatum, jazz shows, and a whole lot more.

If what you hear on CKUT interests you, and you'd like to get involved somehow, you're more than welcome to come down. It's all on volunteer basis, and there are plenty of avenues to look into, so think about it and gives us a call.

And Now For Something Completely Different.

It has come to my attention (quite a few times) that Krak and at times the radio station itself are being attacked/slagged in CRSG's former programme guide, now the independantly published **Rear-Garde**. In the past, I would just bite my lip and look the other way, feeling confrontation with another publication in the city would be pointless and silly. I decided to ignore the little jabs here and there, and their quite nasty editorial about us. I felt, they do what they do, we do whay we do, so let's leave it at *that*.

Well, I just can't do that anymore.

The reason is that too many people here put a lot of hard work into this publication for me to just sit back and take the abuse silently. Let me get one thing clear, this is *not* a direct attack or criticsm of RearGarde. Yes, we've had our little differences in the past, but as far as I'm concerned, that's all. I, in fact, respect the editor and his integrity in continuing the publication, despite the imposed seperation from Concordia, and wish him luck.

What basically upset me, and drove me to sit down and write this, was a letter which appeared in the Dec. 87 issue entitled, 'Someone Likes Us'. This letter described KRAK as looking like chocolate and tasting like shit. It's hard to just look the other way from something like this, so I feel a reply is due.

This letter ran through various points, describing what was all wrong with the issue (Sept.87), though the individual claimed a couple of articles were good. One article entitled 'Local Cassette Plants' was called an imitation of the syndicated show 'Music Underground Canada' which stems from CRSG. These local cassette plans, as described in the article, was a decision made at the NCCRA conference (National Campus Community Radio Association) by all the participating stations, so we thought we'd just pass the word around here, that's all. We were not trying to imitate 'Music Underground Canada' in any shape or form, 'MUC' deals with music from all across the country. The idea for this cassette was just for Montreal music.

The letter also claimed that some of the record reviews were a little out-dated. Yes I agree some of the records were , but look at which ones they were, local records. I believe that in all the record reviews we do, the local ones are the most important to us, in order to support them. So what if Jerry Jerry's or Bab's record came out in June or July and were reviewed in September. What are we worried about here? Potential sales of this record and not hitting the market at the right time? That in two months, a local record is old news and nobody will care? Bullshit. The most important thing is to let people know about these records, old or new. To further the point, the Jerry Jerry review in that issue ended up being read on the MuchMusic indie show, City LImits. So who knows, maybe from that, some people across the country went out and bought the album after seeing it on television. If I had decided to pull the review, because i was too "old", this incident may of never happened.

I suppose my biggest complaint about something like this is the fact that the person who wrote the letter, directed it to the wrong people. Got a problem? A criticism? Why don't you direct it at the source of what your criticizing or unhappy about?

I realize Krak isn't perfect , but I feel it's efforts are worthwhile, as our RearGardes', and gives much needed exposure for bands and so on.

I have no qualms against RtarGarde, I don't feel we are in competition, except for perhaps in advertising for the papers. As I said before, they do what they do, we do what we do. Two different but worthwhile voices in the city.

Patrick Hamou

*Due to budgets, deficets and whatever (thanks Doughboys), this issue of KRAK is somewhat a little "slimmer". I'd like to take this moment to thank and also apologize to the contibutors who submitted pieces for this issue and didn't make it to print. Your work is still most appreciated!

PROGRAMMING

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16 CKUT 'fraicheur' present URBAN BUSHMEN and ALTERNATIVE INUITS—FREE
18 Toronto's PROBLEM CHILDREN and ASEXUALS
20 TALK SHOP
21 CKUT 'fraicheur' present from Chicago THE SERVICE and WILD TOUCH—FREE
25 U.I.C. and EUGENE RIPPER
27 WONDEUR BRASS

March
1 CKUT 'fraicheur' present Capt. Crunch and Luther Victim
5 Rhythm Pigs
6 3X4 Peinture en Direct
8 CKUT 'fraicheur' present Bliminals and Stephen Barry Band—Free
10 Too Many Cooks
12 Merik Trout Pact
15 CKUT 'fraicheur' present Per Capita and Dream Landscape—Free
17 4AD Recording artists, Pixies
18 Schooly D
22 CKUT 'fraicheur' present Pig Farm and Rocktopus—Free
26 Wild Touch

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URBAN NOTES

The third New Music Festival returns to Montreal this March, and organizer Duncan MacTavish promises the extravaganza will be bigger and better than ever.

This year the festival is being expanded to nine evenings from eight and has a larger promotion budget. Like last year, the festival will be split between Club Soda and McGill's Union Ballroom. Each of the nine evenings will showcase at least three bands for less than the cost of a movie.

About 3,000 attended last year, and MacTavish is hoping for record attendance at this year's festival. He says the purpose is to attract new audiences to local alternative bands.

"We want to reach people who don't normally go to these shows, who may have read about bands but haven't gone to Station 10 or Foufounes Electriques to check them out," says the energetic MacTavish. "People can come out and see what Montreal has to offer besides the Box and Luba, and realize that there is something for everybody here."

CKUT station manager Susan Elrington says the New Music Festival is an asset to the Montreal music community because it gives people a chance to come out and hear the best of what Montreal has to offer.

She also agrees that the festival makes it easier for people who are not plugged into the local alternative music scene to get introduced to the range of musical styles it encompasses.

"It's been able to legitimize "new music" in this city because new bands can play in a well-respected forum which people can relate to," says Martin Siberok, editor of the Montreal Mirror. "A lot of people can't relate to seeing a band at Station 10, but they can relate to going to see a band at Club Soda."

Photo Owen Egan
Three O'Clock Train open the Fest on March 3rd

MacTavish says that one of the advantages of getting on a triple bill for less established bands is the fact that they get to play to larger audiences in larger venues than they would normally.

And when popular bands like Weather Permitting and Three O'Clock Train are billed together like they were last year, the bands get to play to a new audience outside their normal following.

The New Music Festival is the brainchild of 26-year-old MacTavish, who is also the man behind Faze Productions and Vot Records. His idea for a festival of local bands was motivated by a desire to see a healthier music scene in Montreal.

"It's a shame for a band to spend months working on new material only to have no one to hear it. There's a lot of talent and good music in Montreal," says MacTavish. "And the main thing that's needed is promotion. The festival is a showcase for these bands."

One of the first things MacTavish and his staff did when planning for this festival started three months ago was to assess the positive and negative feedback from last year's festival.

Some people complained that there should be more French acts and opinion was split as to whether the festival should be exclusively for local talent.

The third New Music Festival will feature more bands from outside Montreal than before. Also, gigs at the Union Ballroom will have an upgraded sound and lighting system on a larger stage.

MacTavish hopes to receive more attention from the local mainstream press and North American alternative music press this year, which should help increase the festival's reputation.

The busy promoter is already starting to think about how to make next year's festival even bigger and better, even though there's still plenty of work to be done to make sure this year's fest comes off smoothly.

The first festival made only $32 and last year's eight night run didn't break even, MacTavish says, but he expected it would be a few years before the festival really started to take off.

Now that the festival is starting to get established, MacTavish says it is getting easier to coordinate the booking of bands. He usually tries to include the popular alternative bands that are making a year-round living working in Montreal, then looks to booking new bands and bands that were overlooked in previous festivals.

"The festival is going to encourage people to take a look at new music and not just rely on what's fed to them by radio stations, including ours," says Elrington. "It will help them make better-informed decisions about the music they want to hear, which will affect our programming and ultimately, hopefully, the programming of other radio stations too."

Tickets for the New Music Festival, which runs from March 3rd through 13th, are $4.98 in advance and $5.98 at the door. They can be picked up at Club Soda, Sadie's, Dutchy's, the CD Club on Crescent street and all Ticketron outlets. Two and three night packages costing $8.50 and $11.50 respectively are available only at Club Soda.

Leigh Ogston

PSYCHE-CESS

The second (dare we say annual?) PSYCHE-FEST held on Dec. 3rd,4th, and 5th of last year, met with quite reasonable success over at the Black-Lite Tavern. 21 bands in all shared the limelight over the three nights in efforts to raise money for Psyche Industries records. The label has been responsible for local releases and then some, for over four years now, with bands such as the *Asexuals*, *SCUM*, *DaFP*, and Victoria's great *NOMEANSNO*, as just a few examples.

Attendance seemed to grow as each night went by, with the last evening proving to be the most successful. Many vetrans and newcomers strutted thier stuff at quite an energetic pace; and though most sets were under a half an hour for each band, it gave the crowd a decent taste of the variety of music available in the city. Some of the highlights included the **Asexuals**, who are getting more fun with each gig, the **Doughboys** (KICK OUT THE JAM MOTHERFUCKERS!!), **Chinese Backwards**, who have gone miles away from their fluffy demo and sound real good. **Three O'Clock Train** slowed things down with a tight set and sporting a new bassist, **Alternative Inuits**, who remind you why it's great to be a kid again, and **DBC**, who were responsible for attracting a small army of their own fans to the fest, and turned all the cold beer warm with their hot 'n' heavy set.

Of course, lots more bands were present (14 more acually), but it would take a few more paragraphs, which I haven't got, to describe it all.

I suppose my only problem with an event such as this, and many other local events, is that I wish I would start seeing some new faces in the crowd. We have a really good network of supporters of local music, but in many ways, still very closed in. What could change this? CKUT? Well hopefully the message will be brought to a good number of new individuals who may decide to dig a little deeper into thier pockets next time a local event happens. But only time will tell. A big thank you to those who did attend, as well as the bands.

A decent amount of money was raised for Psyche and it's efforts, which is good news. Lots of luck and many merci to Dan and Randy, who keep the Psyche machine rolling. See ya' next year guys?

Patrick

Photo Chryl Smith
D.B.C.'s hot'n'heavy Eddy

VOICE OF AMERICA

Diatribe By JEOFF BULL

Last week-end I was at the library, supposedly setting up my term papers but actually trying to outrun the responsibility those papers imply. It's not that hard, really- just start running: smoke for two hours, half a pack, instead of the one cigarette you swore would be all you'd allow yourself ("I've got work to do"); look for books unrelated to your topics (preferably made up of mostly pictures-the less intellectual, the better) and read them, literally savour them, as you smoke, grab a coffee; go for a walk "to clear your head"-to a movie theatre. The running isn't bad, the out-running is.

The point! The point!- I found a great big beautiful book down in the UL stacks while running last week-end: The Rolling Stone Illustrated History of Rock & Roll... Yes, I know what "Rolling Stone" is today (try all that is in direct opposition to this magazine, i.e. commercialism, conservatism, ignorance), but for a time, from 1967 until 1975, " Rolling Stone" really had the goods on what was going on in "rock" music- and the best writers about popular music anywhere. The point of all this is that this book is maybe the best (best I've seen) consideration of what "rock" was and turned into. It was the perfect thing to find on a gloomy Sunday, full of rejoicing and reviling; the music comes to life in my mind as I (now) re-read the chapters, especially those on the massive moments of the music's history that took place before my birth, like the ' Legend of Elvis at Sun' or "the arrival of the Beatles via T.V.'- or the Sex Pistols flinging "rock's" conspiracy of blandness right back in its face, laughing their heads off at "the sods". I'd almost forgotten how much I like real music. But "Rock n' Roll", the glory just referred to, is dead. "Of course," you say, "I know that. Everyone knows that. Now music's just Sinatra-era sentimentality played loud, except of course for the few, the brave- the alternative bands." Here at the station, no one calls anything except Chuck Berry records "rock n' roll"; "new" music is our designation- "I really like that new band", It's a pity. Trashiness has so overwhelmed popular music that it will never come out again, never come out again of the loving arms of control, deadening safety. Even "new" is euphonous; so much "new" music is just "uneaten" music, "as-yet- uncorrupted-music". The band goes pop (or starves to death) and we relegate their material to the back of the record library.

I have to stop here and question my own generalities. This "paper" is implying that their is nothing worth listening to, that even the" bright- light bands" like Husker Du or The Meat Puppets, who've been managed to do what they want rather than what they "need" to do musically, are "sell-outs". That of course is not true. And as I've already said, there's some kind of perpetual raucous force in the music of Little Richard or The Jefferson Airplane that keeps one "hanging on". That's why I like music- "rock", "new", "alternative", "uncompromising", whatever- and that's why I'm mad at the "eater", the "business mentality" that has finalized its hold over the popular musical expression. Rolling Stone's become a useless rag, the whole feeling's gone out of alot of the bands I first got attached to when I came here . Even a lot of what we call "alternative" has turned out to be inefficient "pop" music. It's enraging! Rock n' Roll shouldn't be dead!

But maybe it should be. Maybe " havin' some fun tonite!" is a ridiculous notion- maybe the world has just gotten too old to have fun anymore. Should one lament a natural fact or go on? Intensive melodrama, I know- but its an important question, if you stretch it out. Why is "havin' some fun tonite!" (and you know I'm quoting the omnipotent Richard Penniman, not these slimy Wang Chung rejects) incorrect? What's wrong with just cutting loose, yelling, playing fuzzed-up guitar (or even synthesizer, I don't care) just for the fun of it? What's wrong with forgetting to be self-conscious and honestly expressing yourself? I don't know. Madonna-hey! I'll ask her!

VOA: "What's wrong with music without a formula, made of love?

Madonna:" What are you, some religious freak? It'd inhibit unit sales!"

I guess I'm a religious freak' trying to outrun that cold-hearted 'sense' that keeps Paul Westerberg eating beans while former fashion models challenge no one and nothing and are paid handsomely for it. Used to be we all believed in God: he had a six-string, an awesome band and knew all the lyrics to "Blue Moon", "Sad Eyed Lady of the Lowlands" ,"Sweet Jane" or "Pretty Vacant" (take your pick). Now there's only a few of us left wandering the wasteland from gloomier to gloomier Sunday, over-intellectualizing or breaking windows (as it suits you)-running.

Yes, very melodramatic- but haven't you ever been in love?

'Just hope I can get a new copy of "Sun Sessions" when my old one wears out.'

GRUNTIES

050168

She was not particularly beautiful, but he *was* extremely drunk. The hour was growing late, the bar would soon be closed and the chance of finding something better would be very, very slim. So he mumbled something he thought was clever as he finished what was left of his drink and somehow managed to convince her to accompany him back to his place. He immediately poured them each a drink as they entered his apartment and they took their places on his overstuffed couch. Small talk quickly turned to more immediate, more pressing matters as their glasses emptied. They stumbled to the bedroom and spent the remainder of the evening doing those things that perfect strangers who suddenly find themselves sharing a bed do.

He awoke the next morning to a massive headache, a mouth which felt as if it had been filled with used kitty-litter, and an empty bed. He made a quick inventory of his valuables to ensure that she had left with no more than she had come with. She had. He then staggered into the bathroom in order to wash the taste from his mouth. He found there, neatly printed in red lipstick on his bathroom mirror: *"Welcome to the AIDS generation."*

This is not a very pleasant story, nor is it a true one. It is rather the latest of what has come to be known as the Urban Legend.

Urban Legends are something with which we are all familiar, though very few know them for what they are. They are stories which we have heard from time to time, and though we know only that they happened to or were witnessed or read by a *friend of a friend* , we accept them as the truth. Urban Legends are impervious to social, economic or political borders and seem to spread across the globe as fast or even faster than the news of evangelists' or Democratic candidates' sex-lives. They are remarkably resilient and manage to adapt themselves to each passing generation. They also demonstrate an incredible ability to stay topical, as the above example demonstrates. But, perhaps the most amazing aspect of Urban Legends is the fact that, no matter how fantastic the tales, they are almost always accepted as the truth.

Perhaps the best way to demonstate the universality of the Urban Legend as well as its ability to deceive is to debunk a few for accepted as the truth:

-Walt Disney was never frozen.

-No one has ever eaten a Kentucky Fried rat.

-No one has ever killed their favourite pet by trying to dry it in the microwave.

-No one has ever found a modso/rat in a Coke bottle.

-No one has ever brought a dog home from Mexico only to find out that its really a very big rat.

-No child has died from eating Pop-Rocks.

Two very good books have been written on the subject of Urban Legends: **The Vanishing Hitch-hiker** and **The Choking Doberman.** Both are by Ian Harold Brunvard and are available from WW Norton & Co. In them, Brunvard suggests that Urban Legends are able to rapidly spread across the globe due to the fact that they often make their way onto various news-services and are printed, as the truth, in local papers. And though he has been able to trace many of the stories to legends dating as far back as the Middle Ages he has yet to find any truthful origins to the tales. Both books are highly recommended to those with any interest in the Urban Legend, though the author does get a little carried away in his analysis of the subject.

Though, as I have pointed out, Urban Legends are a global phenomena, local legends exist as well. Local legends, as the name implies, are those stories which focus upon or can only have taken place in one locale. Alligators in the sewers of New York is probably the best known example but others do exist. Over the years I have heard at least two concerning Montreal. They are:

-Montreal was to be the first domed city and that the foundations of the planned dome still exist on the city's perimeter.

-The cross atop Mt. Royal was once completely covered with lights but they had to be removed since youths kept spelling naughty words by unscrewing bulbs.

Though the people who have told me these things insist they are true they have not yet been able to prove either claim.

Now here's the fun part. If you have heard any legends or anything which was told to you as the truth yet no proof was evident — or anything which you were told happened to a *friend of friend* , send it to me care of Gruntics. I would prefer local legends if possible. They don't have to be about Montreal specifically, but should have some "local flavour". Others will be accepted though, as long as their not too well known. So, if you've got one, want to see it printed (along with your name, of course) send it to me at the following address:

Kerry Scott Fantie
c/o GRUNTIES/CKUT
3480 McTavish Suite B-11
Montreal, Quebec
H3A 1X9

If I don"t hear from you, you'll hear from me.

kerry scott fantie

SHADOWY MEN ON A SHADOWY PLANET

From the scenario alone we knew that this would not be your standard interview.

Picture the scene: early Sunday afternoon at Café Santropol, Ried, Brian, and Don from Shadowy Men on a Shadowy Planet on one side of the table and Vlad, Julian and Rob from KRAK on the other.

Both parties looked rather haggard, both being at various stages of the so-called Sunday waking up routine. Shadowy Men were at a disadvantage, having played at Station 10 the night before, not to mention hoarse from the screaming that a Shadowy Men concert involves.

Vast quantities of various types of caffeine-loaded drinks were ordered along with optional food for real energy, and after the usual voices of Sunday vacant, we got down to the matter at hand.

The band is made up of Reid on bass guitar, Brian on guitar, and Don on drums.

"Hi, I'm Reid," "I'm Brian", " I'm Don" ,(Hums) **"And together we are Shadowy Men On A Shadowy Planet."**

Another unusual name one might think, but when confronted later on that issue, Brian gave some vague description of that name being derived from a ouji board, and furthermore, that he had also given us a stock answer, and that we could expect the origin of the band name to change in future months.

KRAK: How long have you been together?

A: Oh, about 75,000 man hours, 400 pizzas, or a 75 billionth of a light year.

KRAK: We have some information that you formed in the year A.D. 1984, in the autumn sometime. Your t-shirt, however, actually says 1985.

A: No, no. It says "Instrumental since 1985".

KRAK: So you weren't playing your instruments before then?

A: No, it means instrumentalist in the field of pop music. You know, really important? Ah-ha! Maybe we should change the date on that? 1989?

When asked about being a being a purely instrumental band or whether their past included any vocalists, they told us about Ken.

"We did [leave a lead singer]. We weren't really Shadowy Men at the time, just kind of 'together', fooling around and writing some songs. We had some instrumental songs, and he [Ken], had some stuff. But he didn't want to do his stuff with us anymore, so that left us with our instrumental stuff. He still owns 25% of the band and gets that in royalties."

We thought that 25% was rather generous of Shadowy Men, but they replied that it wasn't when one considered that it was nothing at all.

When asked why they never bothered to find another singer, Brian replied that talking is foreign to Shadowy Men.

KRAK: Do you think you guys will ever have any difficulty coming to terms with being really hairy big stars with lots of swooning girls coming after you?

A: I don't think we'll ever have to come to terms with that!

KRAK: Suppose you did...

A: In Canada? Let's talk about realism, we're from Toronto... We would probably start to drink a lot, take drugs and get psychiatrists.

They added that they were never the sort of band that would ever be mainstream, with things charting in the top ten, glitzy videos and such.

Apparently they do have a video of sorts from their second record, for a song called "Theme From T.V."It is aired occasionally by Much Music. It only cost them a hundred dollars to make, cheaper than Dan Voodoo's new video for the "House of Doctor Stimuli".

Three more videos are planned for February... For what songs? **"Well, we'll have to decide..."**

KRAK: So do you think you will ever be big enough to quit your day jobs, and do music seriously?

A: I stopped growing at 23.

They would produce a ten-inch record if there was a place in Canada that would do so. As it is, their choice is seven or twelve, and they have been putting twelve off for as long as possible.

Their days may yet be numbered; Shadowy Men tell us that Og Records of Montréal have been after them, and have "double dared" them to sign on for a L.P. They didn't volunteer any other details though.

KRAK: Do you have any comments on the Canadian music industry?

A: We don't know anything about it.

—We aren't an industry.

—We're not even part of it.

Shadowy Men aren't into the competative element; they don't take demo tapes around

INSTRUMENTAL SINCE 1985

By Julian Mulcaster, Robert Ehers, and Vladimir Rinco

to record companies or anything of the sort. Their view is that a lot of people think that bands are independant because they are trying to get signed on, trying to get into a market, or waiting for a big deal. Shadowy Men are independant because they can do whatever they want with their music and not have to bend to the wills of any record company. People say that doesn't make much money, but that is not a major consideration. People say, /'...In the music industry...', but they say, **"We're not part of the industry."**

They feel that in making a video for a hundred bucks and getting it on Much Music, they have, "kicked somebody in the shin", while other bands spend, "seventy thousand " on a video.

KRAK: So do you think you're musical purists in that sense? I mean, you're not into this rat race, we have here?

A: Oh, no, no, not purists. Purity implies that we would involve an exclusion of ideas.

—Or exclude anything that isn't music.

—We make up things as we go along; we don't have any ideal vision...

—I think one of the things people don't realise is how much you can do being independant. It's easier to get your record in the record stores than you think, and it's easier to get a video on T.V. than you think...

Shadowy Men's motives for touring are more as follows:

"I'd say we're ambitious. We put up posters, we want people to come to our shows."

—It's just the fun of the whole thing, I mean, just playing the same clubs in Toronto is boring. We come to Montréal basically just for the fun of it. We can come here for four days and visit a city we otherwise could not do. We get to play , which is something we like, and, oddly enough, we get paid for it.

—Sort of push it as far as it will go.

When discussing their hometown, Toronto, the band told us that there are a lot of other bands who are also independant, and because of that can make their own way musically.

"It[Toronto] is now turning into a really healthy place for music, because you've got The Dik Van Dykes, The Heimlich Manouevre, and us, and there are all these bands that play together, and we help each other out as much as we can."

They think that Toronto is probably the best place to be for a band. They, among many of their friends, find that the Montréal music scene is very depressing and that there are simply not enough good clubs. Despite that, they find that there is a greater interest in Montréal and more coverage for small bands, whereas Toronto is the opposite.

The band likes playing small venues, however, because of the amount of control they can have over their sound. They think big places tend to sound too processed, especially using large P.A. systems.

Other Canadian bands? Shadowy Men decided that their favourites are Heimlich Manouevre from Toronto, the Dik Van Dykes from Hamilton, ("Canada's recessive gene pool") and the Dundrells, also from Toronto.

KRAK: What do you think of Jerry, Jerry?

A: That's a drinking club, not a band.

When asked about future plans, what the band would like to do, we were told that they would like, **"To make it home safely because there is lot's of black ice on the road. A possible future?, "Yeah, we're optimistic about that." Their new record is, "In the car, literally, ha ha."**

Whatever they get up to, it promises to be entertaining. Hopefully we can look forward to another appearance by this band in the next few months.

PROGRAMMING

CKUT FM SCHEDULE

THE MORNING AFTER
Mon-Fri 6h00-9h00 (Fri.-F)
CKUT-Radio McGill's on-air program guide. A morning brew of news, cultural/public affairs, music, personalities and regular features (community bulletin board, ride service, campus information and cultural listings). Each day a different host will introduce you to the programming day at CKUT with excerpts and information on the day's schedule. Weekly features include FIFTEEN MINUTES OF FAME (WED 7h30) and INSIDE JOHN ABBOTT (TUES 7h00). Who needs a deodorant soap when the MORNING AFTER can open your eyes and excite your body ... all the things you need to know to function as a valuable member of society.

MONDAY

THE HOMO SHOW Mon 13h00-13h30
For those who are gay, and those who are simply very happy. A half-hour of news, views and folklore.

EARTH TREMORS Mon 15h00-16h00
Issues of peace, development and the environment. More than just granola...

Wave Forms Monday 6:00 - 7:00 pm
Producer/host Micheal Gericke presents a sampling of twentieth century music and sounds including contemporary orchestral, electronic and avant-garde musics and musique concrete. Also featured are music and information from the electronic music studios within Canadian Universities, interviews with the new music composers and special surprises from the mailbag. A CRSG production.

Cargo Cult Radio Monday - 7:00 - 8:00 pm
One hour of international post-industrial sounds. More fun than a Belgian soccer riot. Hosted by Allan Clark. A CRSG production.

THEATRERADIO Mon 20h00-21h00
Montreal's only local, regular English language theatre program. RADIOTHEATRE provides weekly theatre news and reviews, as well as interviews from the local theatre community. Each week THE ORAL STAGE (THEATRERADIO Part II) presents an original theatre piece produced for CKUT. Get in touch with the local theatre scene.

Underground Sounds Monday - 9:00 - 10:00 pm
A weekly focus of Montreal music and it's makers, featuring new and old releases, interviews, local listings, and just good fun.

Voice of America Monday - 10:00 - 11:45 pm
Take a ride with host Jeoff Bull as he ventures all across the United States, east to west, north and south, exploring America's musical voice.

SOAP OPERA: The Adventures of Earnest Fribble Mon 23h30-23h45

TUESDAY

Apollo's Lunchbox Tuesday - 11:00 am - 1:00 pm
Do that "lunch thing" with host Ronald Leslie and join in on an exploration of jazz music and the mythical figures behind the sounds, from Armstrong to Zoot and beyond.

LET'S TALK Tues 13h00-13h30
A program designed to give handicapped individuals a forum to air their views and exchange ideas with the greater community. This is not a telethon...Host: Jeff Kolofsky.

FRIENDS Tues 13h30-14h00
Montreal's Black community speaks. Host Terry Sheppard features interviews, news, and music from Montreal's Black community..

Pressbox - Tuesday -4:00 - 5:00 pm
A weekly program of sports events focusing on amateur sports. Some of it's weekly segments include a round up of University and college sporting events; the world soccer report; pro-sports round up; and much more. With hosts Ian Mark Sirota and Shau Richards.

The Directory - Tuesday - 7:00 - 8:00 pm
The import show hosted by Spyro, courtesy of Tabou Records.

Head to Head - Tuesday - 8:00 - 9:00 pm
A weekly profile show concentrating on one specific band or artist; hosted by Braindead.

In from the Cold - Tuesday - 9:00 - 10:00 pm
What is this CanCon stuff, anyway? Find out as Vince and Angela explore Canadian independant activity through interviews and musical features.

Subterranean Jungle - Tuesday - 10:00 - 12:00 pm
It's whats happening baby! Join Flipped Out on a grungy musical adventure through the swamps of garage-land and beyond, cause guitars with buzz always keep that fuzz, and that buzz is what it's all about !

WEDNESDAY

RADIO ART Wed 14h00-14h30 (F)
What is it? You tell us. Produced by L'Association des Créateurs(trices) Radiophoniques Indépendants(tes) du Québec, this program presents a half-hour of material from the bourgeoning field of radio art-production, improvisation, sound experimentation, and performance (or maybe just noise)...from Canada and around the world.

DYKES ON MYKES Wed 14h30-15h00
For Lesbians and those who aspire... News, issues, personalities and activities (oh, yes ...and "Risky But Reasonable Robin")

NOUVELLES EXPRESSIONS Mercredi 18h00-19h00 (F)
Depuis cet automne, vous pouvez entendre les voix qui se cachaient derrière les plumes de la revue NEX: NOUVELLES EXPRESSIONS. Chaque mercredi, nous donnons la parole aux créateurs-trices et intervenant-es qui innovent dans le domaine culturel. Nous abordons des thèmes aussi variés qu'originaux. Le théâtre expérimental, l'art en institution, la création pour enfants, le rock francophone seront quelques uns des sujets traités.
Vous voulez qu'on parle de vous, de votre événement? Envoyez-nous vos communiqués! Vous êtes musiciens désireux de profiter d'une diffusion radiophonique à combien nécessaire? Faites-nous parvenir vos démos (attention, notre contenu musical est très précis: groupes francophones de Montréal en priorité, puis ceux d'ailleurs, au Québec comme à l'étranger).

CAMPUS MONTREAL Wednesdys/ Mercredis 19h-20h
Focusing on campus news throughout the city and issues affecting students across the province, with listings of political and social events organized by various post-secondary

Danger In Paradise Wednesday - 10:00 - 12:00 pm
If you are not in reality, whose myth are you? ...if you are not a myth, whose reality are you? - Sun Ra. Hosted by Chainsaw.

THURSDAY

LA PASSION DE L'ECRITURE Jeudi 14h00-14h30 (F)
Une émission hebdomadaire consacrée aux auteurs et écrivains de langue francaise. L'esprit qui anime cette émission est celui de rendre plus présent a l'écoute les mouvements et les liens uniques entre un écrivain et son oeuvre. LA PASSION DE L'ECRITURE est une émission qui mettra de l'avant l'art et la personnalité d'un auteur attaché au domaine soit du roman, du récit, du théatre, de l'essai ou de la poésie.

INTERNATIONAL RADIO REPORT Thurs14h30-15h00
A programme presented in conjunction with the Canadian International DX Club, a radio monitoring association . Each week the program will expose listeners to the wide variety of stations and programming content available through international radio monitoring (AM, FM, shortwave,VHF-UHF, utilities...) .Features include "Country of the Week","Understanding Radio" (info. on equipment, terminology, antennas, etc.) and information on radio publications, clubs, and meetings.

Positive Vibes - Thursday - 3:00 - 5:00 pm
Reggae grooves. Give thanks with host Janice Dayle to warm things up no matter how cold it is.

L'OEIL RECHARGEABLE Jeudi 18h00-18h30 (F)
Magazine musical avant tout, L'OEIL RECHARGEABLE prône la diffusion des étiquettes indépendantes, du Canada et d'Europe, en Francais et tous autres dialectes! Pour entendre ce que vous lisez dans

L'Oeil Rechargeable... Mise en onde et choix musical: Sylvain Houde. Animation:Serge Lessard.

DOWN IN FRONT Thurs 19h00-19h45
Film for the faithful. What's playing at the rep houses, campus film society's, and film conservatory's in the city. Hosts include Kerry, Batman and Robin, Nathalie (en francais) and Rick Tremble's **Motion Picture Purgatory.**

CKUT-COMEDY HOUR Thurs 17h45-21h00
Featuring-
CKUT's Comedy Hour features locally produced comedy pieces as well as home-grown 'comedy artistes'. If you are an amateur talent and you think your material is original, and even funny, contact CKUT's Spoken Word Director for more information.

RADIO FREE VESTIBULE (17h45-20h00)

THE PSYCHOTIC HOUR (20h00-20h30): Sound, satire and a certain fjord in Norway...

AMOUR EROTISME Jeudi 20h 30 - 21h 30 (F)
Prose, son et atmosphere . . .

FACE TO FACE Thurs 21h30-22h00
A program presented by Face à Face, a listening and referral centre in the city. The program will focus weekly on problems or issues of interest to individuals in the local community, be they emotional, domestic, financial etc. Listeners are encouraged to write to FACE TO FACE care of the station with problems they wish addressed. The program will then focus on the general issue inherent in the problem and invite local experts or resource people to discuss it.

FRIDAY

JEWISH MAGAZINE Fri 7h00-7h30
An educational and cultural magazine program for the Jewish communities of Montreal which focuses on Judaism as an ethnicity and culture.

RADIO UHURU Fri 13h30-14h00
Developing areas radio program focusing on Third World and indigenous people. Five areas-Latin America, Africa, Native People of North America, Asia/South Pacific, and Special Issues (refugees, women in developing areas etc.) will be rotated. The programme consists of alternative news (from solidarity groups, liberation organizations, the alternative press, and periodicals in these areas), features, analysis,and music.

BREATHING FIRE: The Montreal Writer's Show Fri 14h00-14h30
The rantings, ravings and readings of Montreal writers. This program consists of interviews with local writers about their work, featuring readings and some of the music which inspires them.

NEW AGE REPORTER Fri 14h30-15h00
Sylvanus On Air Productions and host Jim/Jim present exciting views and tidbits from the cutting edge, where the paranormal meets the deeply weird. Mysticism, aura, ESP, healing, psychics, kinesiology, growth potential, massage, after-life...and good, good vibrations.

A Gozar - Friday - 3:00 - 5:00 pm
"A Gozar!" is a familiar Spanish expression signifying joyous celebration. Your tireless host El Guero scours the city day and night dredging up forgotten albums with which he dazzles the airwaves, with a weekly injection of AZUCAR!

CROSSROADS MONTREAL Fri 6 - 6:30 pm
Presented in conjunction with the Canadian Institute on Minority Rights, CROSSROADS MONTREAL aims to provide Montrealers with information on current concerns dealing with human rights and minority rights in Canada. Host: Benjamin Teitelbaum.

WEST ISLAND COMMUNITY RADIO Fri 19h00-19h30 (F)
A magazine format show (half-English, half-French) focusing on theWest Island community's cultural, social, ethnic and political activities. The program will feature interviews, music by local musicians, campus activities, readings by West Island writers and a community bulletin board.

ENTERTAINMENT CALENDAR Fridays. 18h30-19h00
Montreal's art, music and kulcha listings in a nutshell. A lively half-hour of information, reviews and weekly features.

Reel to Reel Cacophony - Friday 8:00 - 9:00 pm
Host Kevin Roberts brings you up to date on cassette demos from all corners of the globe (try to find one). The best of music that's not on disk (compact or otherwise).

Car-tune Canada - Friday 9:00 - 10:00 pm
What horrors lie along the Trans-Canada? Music, madness, and Adrian the wacky hitchhiker all make our happy hosts' lives and yours a living hell (at a max. of 100km.).

SATURDAY

IMAGINE TOI DONC! Samedi 10h00 - 10h30(f)
Un programme fait pour les enfants, par des enfants.

ANIMAL RIGHTS - FOR THE LIFE OF OUR WORLD
Every second Sat 10:30 - 11 am
Today's lifestyle is costing tomorrow's life. FLW explores the hidden costs of many products and processes that we take for granted. The show also deals with animal rights and environmental issues.

ANYTHING GOES Every second Sat 10:30 - 11am
Kids say the darnedest things and when a show is produced by kids, anything goes...

MAINTENANT L'AMERIQUE LATINE Samedi 13h00-14h00 (F)
Presenté par le Comité UQAM-Amérique Centrale. Une heure de nouvelles, informations et analyse de diverses questions portant sur l'Amérique Latin tel que les droits de la personne, les refugiés... Analyse thématique comprenant critiques historiques, politiques, sociales et culturelles. Chaque émission sera enrichie d'informations concernants les activités du "Network Amérique Centrale" de la région de Montréal.

PUBLI-CITE/PUBLIC CITY Sat./ samedi 15h-15h30
Montreal, the city, the city of Montreal... Montreal, la ville, la ville de Montreal ; la vie dans la ville! Ecoutez-y!

BASABASA'Soukousoukousoundz - Saturday 3:30 - 5:00pm
Dance music from the tropics with your host Martin L..

Drastic Plastic - Saturday 7:00 - 8:00 pm
Doug Ford takes you on an hour long trip into whatever's on his mind, from profiles of bands that were but aren't to songwriters who thought they could but can't.

North of the Border Saturday - 9: 00 - 10:00 pm
A Canadian Profile show which features different Canadian artists every week. North of the Border knows no borders. Hosted by Robert Rodriguez .

SUNDAY

NEWS DEPARTMENT
SHORTWAVES Sun 7h00-8h00
A weekly program covering the world of international broadcasting. Did you know that at any given time there are hundreds of radio stations broadcasting to other parts of the world on the shortwave band? We'll be covering politics, sports, music...and telling you how to tune into the world.

WEEK IN REVIEW Sun 10h-11h
An hour of comment and discussion focusing on the week's events (in other words, just about anything...) The show will cover local, national internaytional and university affairs.

Harlem Nocturne - Sunday - 1:00 - 2:00 pm
Pull up a chair and let Big Maybelle cuddle up close , sooth you with her sounds and tease you with her tales.

Dub-Wise - Sunday - 2:00 - 3:30 pm
Studio Wizardry, dub poets, pounding bass -- Welcome to the land where the Thunder Lizards roam, with your host - Wendy.

THE FOLK ZONE Sun. 5:00 - 7:00 pm
A two hour program that features mainly Canadian folk music, but also traditional, transitional and contemporary music. There are thematic segments, album spodlights and news on folk music and folk performers. American, British, Irish, Scottish and other folk music can be heard or requested. Hosted by Terry St. James.

WORDS FROM IRELAND Sun 7 - 8 pm
Join Micheal Callaghan for music, short stories, poetry, and words of wisdom all wrapped up in a wonderful Irish brogue.

Seven Nights to Rock - Sunday - 10:00 - 12:00 pm
Host Craig Morrison brings you the roots of rock, the roots of roots, from hillbilly to rockabilly, jug band to country, and more. They'll be a test at the end of night.

COMMUNITRY ACCESS PROGRAMMING-
CKUT allocates a considerable amount of programming time to local community groups (ethnic, social, cultural, service etc.) desiring air-time to bring the issues which concern them to the larger community. Most of this time is devoted to regularly scheduled weekly programming (e.g. FRIENDS, WEST ISLAND COMMUNITY RADIO, DYKES ON MYKES, MAINTENANT L'AMERIQUE LATINE), while 90 minutes weekly is open access time (COMMUNITY ACCESS SPECIALS). The purpose of this type of programming is to allow community groups to speak for themselves while allowing them access to city-wide radio broadcasting (a scarce commodity in Montreal). CKUT-Radio McGill wishes to extend its programming and responsibility beyond the boundaries of Montreal's student communities in the hopes of achieving a more representative service for the city.

PROGRAMMING

RPM'S

THE NILS
The Nils
Profile/Rock Hotel

There are these two brothers named Carlos and Alex Soria.

About eight years ago they formed a band called The Nils. They churned out hard-edged guitar oriented music with the help of a bassist nick-named " Chico". They were influenced by the early punk movement of the *Sex Pistols*, *Rich Kids*, *The Clash* and *The Dils*.

In 1982, they released a promising cassette entitled **"The Nils Now"**. In the next three years, they contributed to two compilations, put out two EP's and juggled two drummers until finally settling in with Jean Lortie. About a year and a half ago, they were offered a record deal with the New York city based label, Profile. After some legal paper work, their first full length album is now available on this American label.

In 1987, The Nils became one of the best bands in Canada.

From the opening chords of *"River Of Sadness"*, this album sits you down, demanding that you stay put until the needle ends on side two, then , to pick it up and start over again.

If you want to know what the pure essense of rock'n'roll has to offer when simple , straight-ahead music is combined with intelligent lyrics and a strong sense of rhythm, then pick up this record. The Nils have made a huge leap since the days of the "Now" cassette, and there's no turning back.

Having Chris Spedding turn the dials for them has improved the band's musicianship tremendously. Singer/songwriter Alex has brought more acoustic guitar into the material, which strikes a nice balance with Carlos' strong electric offerings. Alex's vocals have finally been brought to the forefront as well, showcasing what was an always unique and great voice. Rounded out by Guy Caron's strong, yet subtle bass and the frenetic snapping of Jean Lortie's drums, they've made an incredible first attempt at a full LP.

If you caught one of the bands few live appearances over the past year, you may of heard a good portion of the new material that made it onto this record. *"Bandito Callin'"* is one of those songs you want to hear over and over again. *"River Of Sadness"* and *"When Love Puts On a Sad Face"* highlight Alex Soria's talent for melody and lyrical content, and *"Truce"* is straight Nils music at it's finest.

"InBetweens" and *"Daylight"* were re-recorded for the album, which were the songs that sparked Profile's Chris Williamson, to call them up after hearing them on the **'Sell Out Young"** Ep. The new versions are not re-makes, but more updated versions to fit the band's present sound. As well, producer Spedding lends his acoustic talents on "Daylight", closing the album with some tender guitar strumming.

The Nils have maintained that all important raw acoustic edge, subtle as it sometimes may be. The street level consciousness is still there. *"Young Man In Transit"* and *"Wicked Politician"*, keep their 'people's music' attitude and approach to their material.

We should feel proud that a band such as this comes from our own city, and ashamed that it took an American label to show us what we already had (except for *Psyche* and *Siegfried*, who released the first two EPs). It may take a year or so, but they may be on their way to becoming North American college radio's newest darlings, with the help of the powerful Profile label behind them.

Patrick H.

WONDER BRASS
Simoneda
Ambiance Magnetique
WILD TOUCH
Thickspit Productions

French Canada has had quite a little explosion of musical activity in the last while: on the live circuit you have some great new unrecorded talent like *Lard Bedaine*, *Camel Clutch*, and *Les Parasits*. On the vinyl front we've had *Vent du Mont Scharr*, *Deromel Lassier* and two recent additions;**Wondeur Brass** and **Wild Touch.**

Wondeur Brass have transformed from a sextet to an avant searching quartet. As a sextet they released a critically acclaimed debut. The quartet shows them to have lost their overdone jazzy touches and replaced them with a more updated feeling of texture. On **"Simoneda"**, Wondeur Brass fashion melody out of dissonance and sparseness of sound. They fuel this with rock rhythms to create a batch of progressively demanding new music.

They have also imprinted their new style with a healthy dose of feminist politics: working out the feelings of women trapped in male dominated love affairs. Yes, it's deadly serious stuff, but done in such a way that guarantees timelessness. It's politics without pretention and with great music.

Back in garageland is another great Québecois group, **Wild Touch.** They inhabit the land in between post-punk England and Swampland America.

Practically every aspect of their debut, self-titled album seeths with emotion: the overtly sexual imagery of the lyrics, the slithering guitars, the martial rhythms—everything fuses in a tuneful passion. Yet whatever anger is present in the songs, you can't escape the feeling that Rick Wild just wants to recreate the energy of a particularly avid sexual experience.

David Ouncela

THE DIK VAN DYKES
Nobody Likes...
Og

GARAGE SALE. The Dik Van Dykes from Hamilton Ontario are the newest monsters in OG records' garage. The bio claims that they are "Hamilton's ambassadors of garage-tackiness" and one look at the band photo is enough to blow away any doubts of that.The sound is about as good as any other Og release, but the style is a little different.

CURLING. This song first appeared on *"It Came From Canada Vol.3"*. The Diks sound combines energetic Violent Femmes rhythm with thrash guitar (toned down on some tracks) and B-52's style back up vocals. These are provided by Renee and Sarah, commonly known as the pop tarts.

SIX FEET, TEENAGE GUMBY. The band themselves are Stu Smith (drums), Frank Viola (bass), Steve Hoy (3-string guitar) and Dik Van Dyke (lead vocal and other guitar). The Pop Tarts are also in the band. Renee's last name is Johnston and Sarah's is Hodgson.

LIME GREEN SLIME. The Diks tend to not take their lyrical subjects very seriously or treat things with much respect.

LAZLO. This song is an exemption to that rule (I think). Lazlo is a strung out Hungarian fan who goes to all the Diks' gigs and does some (I'm told) serious bopping and handstands on the dance floor.

ROAD WARRIOR. HAROLD SNEPTS. Two of the more amusing songs on the record. 'Road Warrior' is about driving with the Diks - "I'm the stupid asshole who's behind you on the 401". 'Harold Sneps" is about love, disbelief, and annoying females - "How could you leave me for Harold Sneps?"

PTERODACTYL. OBVIOUS FILLER. Some things to note about the Diks: Stu plays drums with no bass pedal. The bio sheet doesn't say WHICH three strings Steve uses. This band dresses really badly, they look like Don Knotts and Herb Tarlich the morning after a Halloween party.

DISNEYLAND. A desperate plea to their mom not to be taken to the plastic funland. A very fine example of the Diks lack of respect for society in general and anything they think of in particular.

BIRTHDAY SONG. "So it's your birthday/who gives a shit/are you one year older/you certainly look it/well it's your birthday/well big fucking deal." Unconventional, insincere, tacky, annoyingly funny - Dik Van Dykes.

AMERICANS IN MY BACKYARD. One could hardly expect a band from southern Ontario to resist having a poke at their neighbours to the south. Audacious, obnoxious and tacky, the Dik Van Dykes are another Og Original.

Vladimir

BRIAN RITCHIE
The Blend
SST

Welcome boys and girls, we are now going to take a giddying tour of 43 styles of music in less than 43 minutes. A ride into eclectic hell, where songs are disjointed, shallow, and just generally confusing. This tour centers around Brian Ritchie's vinyl offering. This ex-Violent Femmes bass player is talented, but seems to have gone a little haywire for his first solo project.

The problem here is two-fold. Number one, the songs don't "blend" very well. They wander aimlessly from blues, to attempted rap, to arabic, to folk, to gospel, to ...well, you get the message. Number two, the album lacks all of the Femmes' raw emotion. With the feeling gone, Richie's songs are flat and unimpressive.

The album had potential - many of Milwaukee's musicians, who recorded with the Violent Femmes, appear on this album. Victor Delorenzo (Femmes drummer) chips in with some kalimba playing. There are also some other varied instruments - from tabla to hunting horn to elephant tusk. Unfortunately this potential doesn't go anywhere.

Side one has an annoying song called 'Alphabet'. It is a sluggish rap which sounds like a neanderthal man attempting to sing while slowly droning. The pace was so slow I had to check whether my turntable was on the right speed; it was. The song includes a singalong rendition of the ABC"s...have we wandered off to Sesame Street by any chance?

Following this song is a blues number entitled "Two Fat Dogs'. The theme is anti-Reagan but there is no bite. After this is a folk song, and then a pop tune. The first side does contain one song worth listening to, and that's 'Doin' the best We Can'. The pace finally picks up with a trace of old Femmes style.

Side two has a couple of slow acoustic songs, namely the 'Toad' and 'Song of highest Power'. These start out promising but wind up nowhere. There is also one more attempt at a socially relevant song, this time a rap/funk tune, which ends up in a cacophony of horns and other instruments.

'Join the revelation', the next to last song on side two, is a gospel-flavored tune. I'm not sure what "revelation" Ritchie means, because it's already too late to save this album; The Blend remains a doomed example of what happens to 43 styles of music in less than 43 minutes.

Ronit Bezalel

Photo Chryl Smith

DOUGHBOYS
Whatever
Pipeline

Whatever" is the first vinyl effort from this local quartet, who spent the summer touring all around North America, and then some. Formed by John Kastner about a year ago, they managed to become the talk of the local scene with only one unannounced gig before leaving for their tour. Now, they've got a record on the Pipeline label under their belts as well.

'Tradition' opens what is an example of how wonderful youth, energy, and the excitement of punk (whatever) music, can turn out when put into the right hands. Except for a little piano on *'I Remember'*, this is strictly a guitar and drums band who know what to do with a good thing when they have it. The most appealing aspect about this album is the songwriting and lead vocals being shared by Kastner and Pytel. Pytel's songs are well constructed pieces of music, incredibly catchy, to the point where I hummed *'You Don't Know Me'* for about three days. Kastner's songs are a little more angry than Pytel's, enhanced by his raspy vocals which still maintain a sense of control. *'I Don't Want to Know'* is a perfect example of the frustration existing in many of today's youth, anthemic in a way, with the key line, *'I wish the world would revolve around me'*.

It's almost frightening how good this band is, considering they've only been together for the past year. They've already reached a musical point which takes other bands a few years to reach. They're headed for greener pastures at a fast pace. *'Whatever'* is a good album with a couple of rough edges, and if you like fast guitars at an energetic pace that won't turn your brain to senseless goo, this is it for the next little while.

Patrick H.

The Tear Garden
Tired Eyes, Slowly Burning
Netwerk

The album as art? The 'artists' as artists? A rare gem scrawled on what today can only be found on an independant record canvas? Perhaps...

Netwerk, a forerunner of Canadian independants, has captured cEvin Key (**Skinny Puppy**) and Edward Ka-Spel (**Legendary Pink Dots**) in a partnership forged in the bowels of hell. This combination of despairing post-industrialists has produced a work of charming ,morbidity. cEvin Key has cleared away some of the Puppy cobwebs, providing a phosphoescent atmosphere for the melacholy tonations of Edward Ka-Spel to thrive on.

Music and words for the modern asphalt and steel society; compositions like *'Valium'*-"There's always hate. There's always pain", and *'Coma'*-"... he simply lost the will to live, to love again."

'You and Me and Rainbows' is by far the most eclectic number, revelling in its hallucinatory imagery and musical mutations. It's the epitome of escapism in all of the ensuing transformations each verse undergoes in its extended evolution. At one stage, Key's trademark vocal is juxtaposed Ka Spel's more innocent and melodic version. It proves to be a fascinating experiment of manipulation that leaves the listener with the terrifying realizations of familiarity and the force it imposes on the emotional texture of each verse of the song.

After a journey into the intangible and indefinable world of the Tear Garden, one must hail them as the new black poets of electronic industrialization.

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WELCOME TO DREAMLAND ANOTHER JAPAN
Celluloid

It's no secret that Japan has become one of the most powerful nations in the world. Her rise to economic prominence since WWII has not been anything short of astounding. Yet knowledge of her arts has only started to be widespread. Japan's music though, has never been successfully been exported and her underground music has remained quite a mystery.

It hasn't gone unnoticed. John Zorn just finished hosting the first festival of Japanese experimental music held in North America. Another small step was undertaken by Fred Frith and Bill Laswell's Celluloid label.

"Welcome To Dreamland-Another Japan" is a very eclectic compilation ranging from very sweet pop to industrial noise. Like most varied compilations, there are a couple of tracks that are virtually unlistenable, but the track to track consistency is quite remarkable. Bands that do hit; Mizutama Shobodan, After Dinner, Che-Shizu (and at least five others), connect with an exotic eastern flavour that just won't go away. Fascinating.

David Ouncia

ALEX CHILTON
High Priest
Polygram

Call me a sentimentalist, but roots music seems to stir something priomordial within me. Alex Chilton, living legend of the seminal influence variety, comes out of solo recording retirement to offer us this album.

The album seems to seperate all elements that went into the making of rock and roll. Rock music after all is the ultimate bastard. It has no parents, yet many have helped it along and nurtured it over the years. Chilton gives us gospel, R&B, soul, blues and a bit of lounge lizard schtick.

The album is nearly diverse enough for anyone to find a track they can appreciate. Hardcore fans may be disappointed that only four tracks are originals, but with such eclectic, bordering on weird cover selections, they probably won't care.

With Alex Chilton's demi-god status as an influence to many recent bands, hearing this album, one may ask why? This musical offering may not be showing us the musician of legend, rather, Chilton is relaxing a bit and having fun digging up his own personal musical treasures. That he succeeds in making these covers work is a tribute to his brilliance. When all is added up these twelve tracks add up to pure enjoyment.

Paul Bisson

TOP 5 CASSETTES

1. E.J. Brulé— *Diamonds*
2. Rhythm Activism— *Resist Much...*
3. Chinese Backwards— *UP*
4. Rude Guru— *Rude Guru*
5. The Hodads— *Lonely...*

MEAT PUPPETS
Huevos
SST

I suppose living in the desert can sometimes do funny things to you —the hot, blazing sun constantly beating onto your head, year round tan, squinty eyes and so on. Bassist Cris Kirkwood describes living next to the desert is like having a giant playground next to you, even though that playground can get very dangerous at times. It gives you a great sense of freedom from th restrictions of city living. In many ways, Meat Puppets' music can be described in the same manner.

Quirky, eccentric lyrics with a country-punk influenced sound that comes from listening to *The Clash* and *Johnny Cash* in younger years. Curt Kirkwood, songwriter and guitar whiz for this Phoenix based trio has been on a *ZZ Top* kick for quite a while, and its become quite evident on the band's second release this year, **'Huevos'**. Of course, if ZZ Top ever sounded half as good as this band, I'd be tempted to run out and pick something up.

'Paradise', which opens the album, has Billy Gibbons riffs (ZZ Top) all over, but maintains that oddball sound which is uniquely Meat Puppets' noise. Even the album title, 'Huevos', which means 'eggs' in Spanish, is like something out of The Top's back catalogue. Apart from Curt Kirkwood's ambiguous lyrics, the ol' "I don't know what the fuck he's saying, but it sounds good!" syndrome, the music is strong rythmically. And it's a pleasant surprise after the **'Mirage'** Lp from this past summer, which was a more fine tuned, and had a little too rounded studio sound. The country-blues influenced sound the Puppets have gained in the three years since the release of their great **'Up On the Sun'** album has turned Curt Kirkwood into somewhat of a space cowboy, writing very airy songs and having a very care-free attitude towards his music.

'Sexy Music' is in many ways, best represents the direction they have taken with their music. This Lp was recorded in six days, and their albums are never quite like their live performances. Something like 'Huevos", which is a lot looser than 'Mirage', still has a sense of control. In concert, the Puppets play loud and fast, with Kirkwood living out all his electric guitar hero fantasies. In some ways, 'Huevos' is almost a step back after the rigid (but still enjoyable) 'Mirage'. But they're an odd bunch, these Meat Puppets, and always full of surprises, which makes them one of the best bands around.

Patrick

CKUT 90.3 FM TOP 30

	ARTIST	ALBUM	LABEL
1	* Dik Van Dykes	Nobody Likes ...	OG
2	* Whirley gigs	Gravity Rides Again	Amok
3	* Psyche	Uncivilized	New Rose
4	Crabs	Crabs	musidisc
5	* Nils	Nils	Profile
6	Swans	Children of God	Fringe
7	* Corndogs	Cliff Hanger	Doggy Don't
8	* Two Men Laughing	Dead or Alive	GME
9	Jazz Butcher	Fishcotheque	Polygram
10	Sinead O'Connor	Lion and the Cobra	Chrysalis
11	Midnight Oil	Diesel and Dust	Columbia
12	Nux Nemo	Chinatown	Clip
13	*Wondeur Brass	Simoneda	Ambience
14	Tackhead	Reality	on-u sound
15	HR	Human Rights	SST
16	Ramones	I want to live (12")	Beggars Banquet
17	*The Tear Garden	Tired eyes...	Nettwerk
18	Joe Strummer	Walker soundtrack	Virgin
19	*Anna Domino	This Time	Polygram
20	Volcano Suns	Bumper Crop	Homestead
21	Xymox	Xymox	4-AD
22	*Ten Commandments	Weird Out	Sensible
23	*Doughboys	Whatever	Pipeline
24	Ofra Hagra	In miaw (12")	
25	Pixies	Come on Pilgrim	4-AD/Polygram
26	*Whitenoise	Heavy Metal	Amok
27	*Kali and Dub Inc.	Uncensored Reggae	Indie.
28	*Front Line Assembly	The Initial Command	KK
29	The Stickmen	Get on Board	Red Records
30	Meat Puppets	Huevos	SST

Compiled by: Gary Shapiro - Music Director
Paul Bisson - Asst. Music Director

*Canadian

MEET THE DOUGHBOYS

Photo Miklos Legrady

by

Annabelle

The Doughboys' first album is finally out and receiving a lot of airplay on the alternative waves here. You've probably seen the record cover screaming at you from behind the window of local groove vinyl shops, looking something like the Eraserhead baby would, if painted by Edvard Munch. It's called **"Whatever"**, and if you're wondering why, have a talk with lead singer John Kastner and count how many times he throws it in.

I met with John Kastner and Jonathon Cummins, the "rock God" guitarist according to their press release. Their line-up also includes another John, (or Josh Bond Head, as he likes to be known) on bass, and Brock Pytel on drums and lead vocals, too. The Doughboys' sound, in their own terms, is "rock and roll with a punk, power pop edge", which describes their album pretty well. It's hard and fast, but with two of them on lead vocals and the other two on backing vocals, the melodies come out strongly as well. The album, originally scheduled for release last spring, took a long time to make its appearance. Meanwhile, Jonathon replaced the former guitarist, adding a third songwriter to the band, and over time, the Doughboys' sound has inevitably changed somewhat. We talked about it.

John explained that the band had only been together a few months, and the album was maybe a little premature. Now they feel that they have better songwriting, a better sound instrumentally, and even better vocals, since John has started taking voice lessons. With their last album barely out of the nursery, plans are already underway for the making of a second one. Last December 18 was the tentative starting date, but it will likely be pushed forward at least a couple of months because of their hectic schedules. They plan to record it in the states, and currently have their eye on L. A.'s Radio Tokyo, the studio that bands on the SST label use. Their scheme is to get signed by an American label so as to get better distribution south of the border. I asked them who they would choose to produce it, if the could have anyone they wanted. It seemed like a pretty close three-man tie: Bob Mould, Tommy Ramone, and Eddy Kramer from KISS will just have to battle it out amongst themselves. Jonathan told me they want to call it "Live at the Budhokan", in hommage to the Cheap Trick album, have a picture of two of the Doughboys on the front, and two on the back.

What I really wanted to know though, is how these guys managed to pull off a 60-date North American tour last summer, with only a 3 song demo tape to their name. Well, the fact that Kastner's last band, the Asexuals, had done a couple of US tours while he was with them, didn't hurt. By already having their "foot in the door", as he put it, the band had connections and phone numbers, and up to seven promoters in Montréal, New York and L.A. booking shows for them. In addition to their luck, talent played its part, too. After a few dates opening for the *Descendents* and *MIA* in Florida and New Orleans, the Doughboys were asked to tour more with them, and the three bands stayed together for the next six and a haf weeks. All in all, the Doughboys profited from good exposure, like opening for *The Exploited* in Cincinatti and playing at First Avenue in Minneapolis—ever see Prince's video for "U got the look"? Same place. The boys also headlined about half of their tour, getting a good response and T-shirt sales to boot.

Another result of their tour is a possible sponsorship by Vision, with whom they stayed in L.A. .Vision already has twelve bands under its wing, keeping them stocked with clothes and skateboard paraphenalia, and the Doughboys are vying for a place as their only Canadian band. Do they see themselves as a skateband? NO (emphatically). Jonathan and Brock both skateboard, but they're, "only poseurs". So why are they hoping for sponsorship with Vision?, " Why not? Free clothes and stuff....whatever!"

You may ask yourself why the Doughboys have hardly played their home town of Montréal, yet completed an impressive tour of just about everywhere else. Truth is, they've played Detroit just as many times as they've played Montréal, but don't really seem to mind keeping it that way. "We don't wanna overplay Montréal—maybe once every three months." At the rate these guys are moving, they don't have time to do much more than that. Recently, they've been touring Eastern Canada on weekends, and coming back to the city where three out of the four of them hold down jobs during the week. These guys are so used to being out of town that they made me keep crossing things out about people they'd mention—realizing that this time *they'd* be reading the article, too. That's almost as considerate as their plans to ship back hotel room atricles that they stole in Fredericton, since they realized that it was a friend of theirs paying for the room and not the University of New Brunswick, as they had assumed. The university had booked them a few less-than-perfect shows.

Another reason for not playing Montréal much is that shows here never seem to go well for them. When they opened for *Hüsker Dü* , last October they were made to go on stage so early that a lot of people (myself included) missed them. Apparently, it was the right show to miss of theirs because, in their words, they were "terrible". Jonathon had only been with the band for a week and a half, and wasn't totally familiar with all the material yet. He had to be reminded of the chords in each song as they went along. "*Spinal Tap*", was how he described it.

"Spinal Tap" could also describe the fun kind of goofiness in these guys. Their music may be fairly serious, but off-stage they seem to spend most of their time wise-cracking and making fun of each other. They seem an unlikely lot at times; but their differences don't phase them at all. John's dreadlocks ("I just got tired of really curly hair, so I tied it in knots and let it grow.") are tucked back into a big yellow cap that would look as appropriate on a Harlem pimp. Jonathon, though, is still ribbing him about having attended the Mellencamp concert a while ago. A devoted KISS disciple since way back, Jonathon proudly displayed to me his original Marvel comics issue with his painted-faced gods on the cover. I even got to see his KISS playing cards. The same guy also has a lovely collection of photographed corpses, stuck tastefully on his fridge. The drummer, according to John,is a big fan of Tangerine Dream.

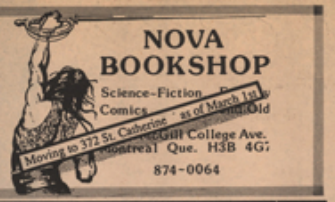
I wondered how all these guys met up. John, John, and Brock knew each other from Montréal, where they had all been in different bands. Kastner met Jonathon at a gig in Toronto, where he was playing with his former band, Circus Lupus. "I thought he was a goof," joked John about the Torontonian. A few days later, though, the Doughboy frontman called him up and invited him to move to Montréal and join the band. So on he came, armed only with one bag of clothes and a copy of Zen Arcade and Metallica (his "desert island" records).

The boys aren't really so different—they both agreed that their idea of Heaven would be KISS, playing Stiff Little Fingers covers non-stop, and that SLF getting back together was 1987's best event.

The Doughboys are now looking stateside again, preparing for another across America tour, hooking up with the All (formerly the Descendants). They played in the Montréal Psyche Fest in December, but watch for more appearances here this year, and their new song, "You're Related", on the soundtrack of a new Canadian film by Robin Spry, called "Hitting Home". A video for the same track is also in the works. Early spring should see the launch of the "We Sold Our Souls For Ravioli" Tour '88, and though the Doughboys seem to be always on the run, catch them if you can.

PROGRAMMING

	MONDAY	TUESDAY	WEDNESD.	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6:00-6:30	Sue David	John O.	Rob C.	Don R.	France C. (French)	GEN MUSIC	GEN MUSIC
6:30-7:00	MORNING AFTER---MORNING AFTER--						
7:00-7:30						ONLY OPERA	SHORT - WAYES
7:30-8:00							
8:00-8:30							FINE LINES
8:30-9:00							
9:00-9:30	ON STAGE	GENERAL MUSIC (Rock)	GENERAL MUSIC (Rock)	BARREL FULL OF BLUES	GENERAL MUSIC (Rock)	Amateur Spt.	CARTUNE CANADA
9:30-10:00						sports minded	
10:00-10:30	Classical					imagine toi do	WEEK IN REVIEW
10:30-11:00						any g/anim.r	
11:00-11:30	GENERAL MUSIC (Rock)	APOLLO'S LUNCH BOX	COUNTRY & WESTERN	GENERAL MUSIC (Rock)	GENERAL MUSIC (Rock)	West Indian Rythms	JAZZ AMUCK
11:30-12:00							
12:00-12:30						GEN MUSIC	
12:30-13:00							
13:00-13:30	HOMO SHOW	LET'S TALK	ACCESS SPECIAL	HERSAY	ACCESS SPEC	Maintenant L'Amerique latin	HARLEM NOCTURNE
13:30-14:00	CUTS (WOMEN IN MUSIC)	FRIENDS			radio uhuru		
14:00-14:30		Decon-structing Composers	RADIO ART	Passion de L'e	breathing fire	SAVOY SOCIETY	DUBWISE
14:30-15:00			Dykes on Mics	Int. Radio Rep.	new age rep.		
15:00-15:30	EARTH TREMORS (Peace & Env)		GENERAL MUSIC (Rock)	Positive Vibes	Latin Ameri-can Music	Publi-cité	
15:30-16:00						SOUKOU-SOUKOU SOUNDZ	GENERAL MUSIC (Rock)
16:00-16:30	AFRICAN MUSIC	PRESSBOX					
16:30-17:00							
17:00-17:30	NEWS HOUR/NEWS/NEWSMAG					TOP 30	The Folk Zone
17:30-18:00							
18:00-18:30	WAVE-FORMS	Books/Author	Nouvelle Expression	l'oeil rechar.	X-ROADS MT.		
18:30-19:00		YOU SAY IT		LEGAL EASE	ENT. CALEND		
19:00-19:30	CARGO CULT	DIRECTORY	CAMPUS MONTREAL	DOWN IN FRONT	West Island	DRASTIK PLASTIK	IRISH SHOW
19:30-20:00				COMEDY	Dromotexte		
20:00-20:30	AURAL STAGE	BRAINDEAD	JAZZ DEATH?	AMOUR EROTISME	reel-reel cacaphony		CLASSICAL MUSIC
20:30-21:00						NORTH OF THE BORDER	
21:00-21:30	Under-ground SOUNDS	IN FROM THE COLD		FACE-FACE	CARTOON CANADA		
21:30-22:00							
22:00-22:30	VOICE OF AMERICA	SUB JUNGLE	danger in paradise	GENERAL MUSIC (Rock)	COMME UN BOUM - ERANG	PUBLIC SERVICE ANNOUNCE -MENT	SEVEN NIGHTS TO ROCK
22:30-23:00							
23:00-23:30							
23:30-24:00	BLUE MONDAY						
24:00-2:00		GEN. MUSIC	GEN. MUSIC	GEN. MUSIC	HARDCORE	GEN MUSIC	same kind..



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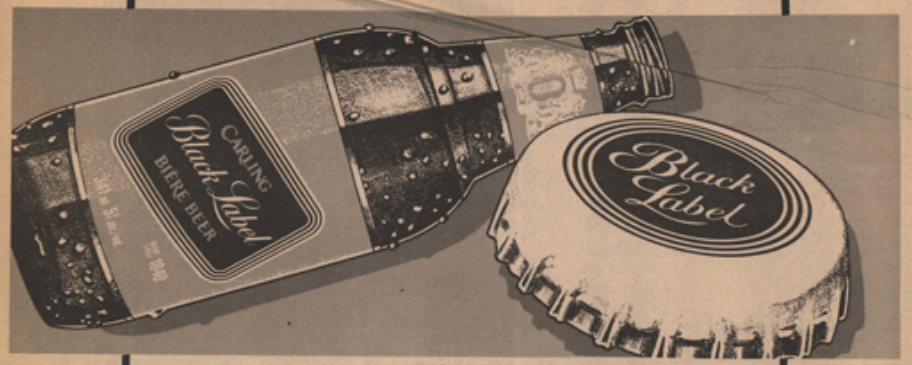

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